

Robert Franz

Humanities REF
Early Sheet Music Collection



MSL ESM 3-32

ABENDS. AT EVENING [*High, D min.; Medium, C min.; Low, B \flat min.*]

AUS MEINEN GROSSEN SCHMERZEN. BORN OF A PAIN UNDYING

[*High, A \flat ; Medium, F; Low, E \flat*]

DAS MACHT DAS DUNKELGRÜNE LAUB. IT IS THE LEAVES SO DARK AND GREEN

[*High, B min.; Medium, A min.; Low, G \sharp min.*]

DIE LOTOSBLUME. THE LOTUS-FLOWER [*High in G min.; Low in F min.*]

DIE ROSE, DIE LILIE. THE ROSE AND THE LILY [*High in F \sharp ; Low in E*]

ER IST GEKOMMEN. HIS COMING [*High, B \flat ; Medium, A \flat ; Low, G*]

ES HAT DIE ROSE SICH BEKLAGT. IT WAS THE ROSE WHO SADLY SIGH'D

[*High, E \flat ; Medium, D \flat ; Low, C*]

FÜR MUSIK. FOR MUSIC [*High, G \flat ; Medium, E \flat ; Low, D \flat*]

GENESUNG. RECOVERY [*High, B min.; Medium, B \flat min.; Low, G \sharp min.*]

ICH HAB' IN DEINEM AUGEN. WITHIN THINE EYE, OH DARLING

[*High, A \flat ; Medium, G \flat ; Low, F*]

ICH LIEB' EINE BLUME. MY LOVE IS A FLOWER [*High, D \flat ; Low, B \flat*]

IM FRÜHLING. IN SPRING [*High, A min.; Medium, G min.; Low, F \sharp min.*]

IM HERBST. IN AUTUMN [*High, C min.; Medium, B \flat min.; Low, A min.*]

MÄDCHEN MIT DEM ROTEN MÜNDCHEN. MAID WITH LIPS LIKE ROSES BLOOMING

[*High, D \flat ; Medium C; Low, B \flat*]

MARIE. MARIE AT THE LATTICE

MEERFAHRT. DRIFTING [*High, A \flat ; Medium, F \sharp ; Low, E*]

MEIN SCHATZ IST AUF DER WANDERSCHAFT. MY SWEETHEART NOW SO LONG AWAY

[*High, E \flat ; Medium, C; Low, B*]

SCHLUMMERLIED. SLUMBER-SONG [*High, B; Low, A*]

SIE LIEBTEN SICH BEIDE. THEY WORSHIPP'D EACH OTHER

[*High, A min.; Medium, G \sharp min.; Low, F \sharp min.*]

STILLE SICHERHEIT. SILENT SAFETY [*High, E \flat ; Medium, D \flat ; Low, B*]

UM MITTERNACHT. AT MIDNIGHT [*High, D \flat ; Medium B; Low, B \flat*]

WIDMUNG. DEDICATION [*High in A \flat ; Medium in F; Low in E \flat*]

WILLKOMMEN, MEIN WALD. [NOW WELCOME, MY WOOD]

[*High, E \flat ; Medium, D \flat ; Low, B*]

WONNE DER WEHMUTH. BLISS OF MELANCHOLY [*High, B \flat min.; Low, G min.*]

NEW YORK : G. SCHIRMER

BOSTON : BOSTON MUSIC CO.

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„Aus meinen grossen Schmerzen.“

“Born of a pain undying.”

(H. Heine.)

Andante.

Innig. Con affetto.

Op. 5, No 1.
Original key F major.

Aus mei-nen gro-ssen Schmer-zen mach' ich die klei-nen
Born of a pain un-dy-ing, My ti-ny songs I

espressivo il canto

Lie - der, die he - ben ihr klin-gend Ge - fie - der und
fash - ion; They soar on the pin-ions of pas - sion, And

flat - tern nach ih - rem Her - zen. Sie
in - to her heart are fly - ing. A -

ritard.

espressivo

p dolce

Red. * *Red.* * *Red.* * *Red.* *

a tempo

fan - den den Weg zur Trau - ten, doch kom - men sie wie - der und
way to my love they wan - der, Yet e'er they re - turn to be -

p a tempo

Red. *

kla - gen, und kla - gen, und wol - len nicht sa - gen, was
wail me, Be - wail me, yet nev - er will tell me What

mf

cresc.

Red. * Red. * Red. *

sie — im Her - zen schau - - ten.
she — at heart may pon - - der. (Dr. Th. Baker.)

Red. *

Books on Singing and the Voice

Frank E. Miller, M. D.

THE VOICE, Its production, care and preservation. Price, Cloth \$1.25

No one could be better fitted to write with authority and understanding concerning the proper development and use of the vocal organs than a leading throat specialist, to whose medical knowledge is added the results of his own experience as a professional singer. The ability to consider his problem from two absolutely differing points of view is what gives his little volume a value quite out of the ordinary, for it allows him to indicate a correct and rational physiological method of voice-production while making full allowance for the psychological factors involved, such as mentality, artistic temperament, and correct conception on the part of the singer of the pitch, quality of tone, etc. to be produced.

W. E. Haslam

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The subject-matter of this book, provided with one hundred musical illustrations, is handled throughout in a manner which makes it easy to understand and comprehend thoroughly all the interconnected detail which goes toward the making of "style" in singing, and whose command enables the singer to attain to perfection in his art.

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An Orthologic Method for Acquiring a Perfect Pronunciation in the Speaking and Especially in the Singing of the French Language.

Completely covering its subject, the book supplies a demand which thus far has not met with an adequate response. In many cases the books already written on the subject of French diction are the works of authors, perhaps otherwise learned but deficient in knowledge of acoustics and phonetics, and sometimes totally ignorant of voice-production in singing. It is the author's authoritative knowledge of just these subjects that gives the work its special value. To sum up: The book represents the first method, written from the standpoint of English-speaking people, whose study will make it possible for a student of average intelligence to "sing French as purely and as perfectly as the best French native singer," in a relatively short time.

G. Schirmer

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